

5-26-1976

# A suite of color images printed by screen process

Pamela Brueckner

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A Suite of Color Images  
Printed by Screen Process

by  
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May 26, 1976

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*Approved*  
*6/3/76*

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Thesis Committee

R. Roger Remington

Joe Watson

Konrad Bruckmann

### Acknowledgments

For Christopher Davis and Robert McCauley, whose insistence on commitment and integrity in their own work, gave me support and encouragement.

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## Preface

In formulating my thesis proposal, I knew that I would have to tailor the Communication Design thesis to my needs, interests and abilities. The following is the documentation of the process of finding a suitable problem, and in turn, a successful solution.

## Introduction

I knew that my strengths lay in the fine arts background I had come from. I also knew that professional design meant little to me, especially anything corporate. I was looking for some solution; a thesis that would let me work with formal design elements.

It took months, most of the summer and fall of 1975, to finally come to terms with a thesis that would fulfill my needs as well as those of the department that would grant me the degree.

## History

During the fall of 1974, I went to an exhibit at the Albright-Knox Museum in Buffalo, New York. It consisted of the works of Max Bill, a painter, sculptor and graphic artist. In the exhibit were two suites of prints. Both of the suites were unique in the problem they solved, that had been set up by Bill for himself and the prints.



His problems were very specific, and so were the solutions. He followed a mathematical formula of sorts for each print. In each suite, the individual pieces related because of the common theme, problem, that they all had to solve. Yet they were also individual compositions.

I was inspired by the prints and the idea of a suite, a progression, a unified series of compositions. I left the exhibit, and being in the middle of my first quarter in graduate school, had little time to reflect upon the idea.

Later, in the spring of 1975, I was working on a symbol for Woodland Weaving Arts, a studio for weavers and weaving in Vermont. The imagery for the symbol was linear, resembling the forms in weaving. During the applications for the symbol, I experimented with variations. These included repetition, overlays and color transparencies.

In the fall of 1975 when I started on the thesis proposal, I realized that I could integrate the serial imagery that had laid dormant since the Bill show a year earlier,

and the linear color elements that started  
with an identity program in the spring.  
I found I could combine them with serigraphy,  
a technique I had been involved with for  
some time. Conceptually, the thesis began to  
come together.

## The Problem

It took weeks to formulate the kind of metamorphic, serial theme I wanted. During the early weeks of the thesis quarter, I battled with actual imagery. Should the progression be of literal images, or should it be abstract. Finally in February I decided on linear, abstract imagery for the metamorphosis, combined with a color progression. I arrived at the following list of objectives:

1. That the images stand together in a succeeding order.
2. That they be connected by a like relationship.  
"That they connect each other."<sup>1</sup>
3. That they should show a developmental relationship.  
"Gradual advance or growth through progressive changes."<sup>2</sup>

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<sup>1</sup>Webster's Third New International Dictionary (Springfield, Mass.: G. & C. Merriam Company, 1971).

<sup>2</sup>Ibid.

4. That the images be of an abstract nature.  
"Considered apart from any application  
to a particular object."<sup>3</sup>
5. That the images be strong individually  
and be able to stand alone as well as in  
the series.  
"As independent design compositions."<sup>4</sup>
6. That the progression be twofold:
  - a. Linear
  - b. Color

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<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

## Communication Design

After the thesis concept became concrete, the question arose in my mind, is this Communication Design? Does this in fact constitute a thesis in Communication Design? I was employing the design elements of line and color, and I was using serial imagery and metamorphosis, all design concepts. I was also in fact solving this problem like every identity, poster, brochure, slide show that I had worked on in the preceeding two years. The communication aspect seemed to lie in the visualizing of a metamorphosis, a development of visual design elements. Communicating these phenomena, basic, fundamental design concepts, but without words.

## Problem Solving

Design is a human activity in which everyone is involved; it is a process of identifying problems and needs and establishing critical priorities... and as a solution evolves, by rational synthesis or practical trial and error, it takes on a form and has to be tested and evaluated. This universal process of problem solving is what design is all about.<sup>5</sup>

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<sup>5</sup>Peter Green, Design Education: Problem Solving and Visual Experience (London: B. T. Batsford Ltd., 1974), p. 9.

I had to shift gears at RIT, from an intuitive approach towards a more methodical approach, in creating images, 'creative problem solving' as it was termed in the department. For two years I battled with the process, to understand it, and to accept it. To go through channels of creative thought to arrive at an end product was not the way I had gone about creating images in the past. This meant defining, evaluating and analyzing problems; writing lists of objectives, goals and word associations. At times I felt there were shorter and more creative ways of getting from point A to point E, than through B, C and D. I wanted to bypass the established channels of problem solving to get to the end product.

How do you begin to solve a design problem? Basically two possibilities exist. One is the professional response to a given problem that emerges from recognizing previous successful solutions to similar problems. To a large extent using successful formulas with relatively predictable results is professional yet, by definition, noncreative.

A more meaningful kind of procedure occurs when the problem is not susceptible to a reliance on previously

successful formulas or to an intellectualizing of content.<sup>6</sup>

But I decided to experiment with the problem solving techniques, trying to incorporate them into my creating process and benefit from them, while still keeping the fragile element of creativity intact.

...in creative intuition we have the primary rule to which in the case of the fine arts, the whole fidelity, obedience, and heedfulness of the artist must be committed... If creative intuition is lacking, a work can be perfectly made, and it is nothing; the artist has nothing to say. If creative intuition is present, and passes, to some extent, into the work, the work exists and speaks to us...<sup>7</sup>

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<sup>6</sup>Milton Glaser, Graphic Design (New York: The Overlook Press, 1973), p. 16.

<sup>7</sup>Jacques Maritain, Creative Intuition in Art and Poetry (New York: Meridian Books, 1957), p. 45.



## The Process

At the start of my thesis in January, I employed problem solving techniques, though I must admit, rather skeptically. Once the written plans were finished, I returned temporarily to an intuitive approach. I executed a series of sketches, but not only on paper. At times I could visualize faster, a suite or metamorphosis in my mind, without putting it down on paper.

One can see the roots of certain phenomena in a work before they occur. You can see a certain kind of move towards a certain kind of form, a certain concern for line and color, whatever it is, beginning to develop. I think part of the reality of the situation is the blindness of the direction.<sup>8</sup>

I executed six different suites in small scale, using 3M Brand Color Key as the most expedient method for visualizing my images. (see appendix p. 30, 31). After a thesis meeting at the end of the first quarter, Mr. Remington suggested that some sort of a written documentation of the major se-

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<sup>8</sup>Glaser, p. 16.

quences should occur. An analysis was undertaken to determine the positive and negative aspects and the effectiveness of each of these primary suites, and how well they met my objectives. This was a problem solving technique I had avoided until this time.

Following the documentation of these images, (appendix p.p. 32-34) I knew more exactly than I could have imagined, where they stood, what had to be changed, refined, added and taken away. Somehow putting it into words, clarified it in my mind.

For the last thesis meeting prior to the production of the prints and the gallery hanging, I produced a series of full ~~size~~, 16"x20" images using Color Key. This seemed to be again, the most efficient method for the linear elements and color overlays. There were two progressions at this stage. I called them A and B. Each consisted of six orthographic film images. I found it necessary through the smaller Color Keys and the mid-point critique, for there to be an element of change in the progression. I decided to use two pro-

gressions simultaneously. There were eighteen Color Keys in all, which included two sets of progression A, and one set of progression B, a simpler one.

The evening before the critique, I put them together into a suite consisting of five images. I did this intuitively. The suite did not come close to being successful. The color was bad, because of the limited range in Color Key, but the linear progression was even more unsuccessful. It didn't progress at an equal rate from image to image, and what was more disturbing, the images made me feel as though I didn't really care what they did. They didn't do anything.

I remembered Konrad Bruckmann's criticism of the mid-point roughs. He wanted to know what the progression was, from image to image, in all of the small Color Key roughs. I couldn't pinpoint it because it had been intuitive. It was not methodical.

At this point I returned to solving a problem. I sat down and did what I had been dreading. I came up with a methodical, mathematical basis for a new progression. I did not visualize this progression at

first, but rather used the orthographic film numbers and placed them on a grid on paper and figured out a logical systematic progression. I had tried the intuitive approach and it had failed.

I made the final selection of progressions, documented one, (appendix p.p. 35-36) and the following day selected the corresponding Color Keys to this new but not yet visualized sequence. I pasted and matted them together in sequence for the final meeting. The linear progression worked. The color progression worked.

At the meeting the metamorphosis was discussed, and the general feeling was that it was successful. The only problem was that I had used the colors in stock in Color Key, and they only progressed from yellow-green to blue-green. It was decided that I needed a more dramatic range of colors. In this way, the overlays would create third colors, not just shades as these roughs did. Since the linear progression had been successful, from a methodical approach on paper, a color progression might work in the same manner.

## Color

The final color progressions were selected from the Pantone Matching System, after the decision had been made to use the Naz Dar Pantone Toner inks in the screening, because of their transparent color quality (appendix p. 38). Several possibilities for color schemes existed, including ones that I had used on the small scale roughs. One of them was a warm color range: yellow to orange to red to brown. Then there was the possibility of shades. Using red, and starting at pale pink going to burgundy, all the tones would be created by just adding black or white to the original pigment. A third possibility was to actually utilize the color spectrum. Take the widest possible range, and temper it to my needs. I knew that according to the final progression, I would need seven different colors. I finally decided from the Pantone book on yellow, orange, warm red, red, rubine, purple and navy (appendix p. 36). This meant going from a light

image to a dark image was possible, complementing the linear progression, which went from simple to complex; sparse to dense. The yellow corresponded to the simplicity of the first image, and the navy corresponded to the complexity of the final image. The intermediate colors were of varied enough hues, all of equal brilliance, that the overlays would not get muddy and fall out of sight, but would create exciting new colors. I included in this range all the primaries, but left out the green end of the spectrum. Looking back on that fact, I can see that the initial Color Keys were in greens, and being unsuccessful, I unconsciously left them out of this progression, though I don't think it was weakened in any way.

The final progression, which is documented in Pantone numbers, (appendix p. 36) was then tested. The inks were mixed and transparent base was added to the darker colors to equalize them in density and transparency to the lighter ones.

## Transparency

I had been interested in transparent inks printed on fabric for a long time, and in transparent serigraphs since the spring of 1975. I wanted to somehow incorporate that into the thesis prints. I decided after using Color Key small scale roughs that the effect of the transparencies intensified the color progression and made it more interesting.

There was a new range of Naz Dar inks, called Permaset Satin, that would give me the rich transparencies I was looking for. Coupled with a highly reflective stock, I could achieve the full transparency and the subtle overlays (appendix p. 38).

As time went on, I found that the mixing of the toner inks, which were said to be new and experimental, was extremely difficult, especially in trying to match the Pantone guide. Then I had to make sure the deeper colors had crystal base added to arrive at the same transparency as the lighter ones. However, by the time I did get the tests run

through a screen, I found the brilliancy in these inks to surpass anything I had worked with in the past. They would lend themselves perfectly to the images I was to print.

I decided on two papers for printing, after running samples on each. The first was Champion Kromekote, a cast coated, blue-white stock. The Kromekote took the ink so that the surface remained the same, and there was no distinction between finished. The second was white BFK Rives, a one hundred percent rag content printmaking paper that I had used in the past. The inks left a smooth but matte finish, and the color was the same as on the Kromekote. ( appendix p. 40 ).

I found in the beginning stages of the editions, one to be on each stock, that the Kromekote did not really allow the ink to penetrate because of the nature of the coated stock. When the second and third colors were applied, they dissolved the first dry color slightly, and left blurred edges, on what otherwise was a hard edge line. However the BFK took the ink, and the overlays, so I decided to run one larger edition on this paper.



I chose to print from dark to light because of the density of the inks and to give as much benefit to the transparencies as possible. There were three printings for each image, the order of which is listed ( appendix p. 37).

## Analysis

In looking over the images since their completion, I have become extremely critical. I discussed them with Joe Watson shortly after they were finished, and realized that in completing this solution to my problem, as best I could, I immediately saw ten more solutions and ten more new images, and that this was to be expected. Still I felt as though I had done all this work and had not come close to exhausting the possibilities the problem had created. I felt this to be a beginning. Yet the suite was to be hung in the MFA show the following week. Joe reminded me that you work on a problem, and solve it according to time limits. The best solution in the given time. I had done that.

What I was actually seeing was the future of the problem. I have since then, decided that no body or piece of work is an end or completion. It is a process. If it was

a completion there would be no reason for me to continue tomorrow to work on the problem and the next, new solution. I am in fact at the beginning. That seems hard to accept and quite ironic as it is the end of my two years in an MFA program. The sooner I can accept the prints for what they are, a stage that I reached in my personal growth and artistic commitment, the sooner I will be able to move forward in my growth as an artist and designer.

...as life-and so ideas and art as one of the human activities- is in constant motion, and as we hope in permanent development, my ideas also have developed and become clearer. This because of more experience and an accumulation of knowledge.<sup>9</sup>

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<sup>9</sup>Max Bill, Max Bill (Buffalo, N.Y.: The Buffalo Fine Arts Academy, 1974), p. 186.

### Conclusion of Suite

The following is the restatement of my original objectives and my analysis of the suite in terms of them.

#### Objective 1:

That the images stand together in a succeeding order.

This was probably the quickest to attain and succeed with of all the objectives. The prints do in fact have a visible order; a beginning, a middle and an end.

#### Objective 2:

That they be connected by a like relationship.

This was fulfilled both in the color progression, using analogous schemes, using the primaries which constitute a group and therefore have a relationship to each other, and also by the linear elements common to all the prints.

#### Objective 3:

That they should show a developmental relationship.

This was fulfilled by the systematic pro-

gression throughout the images. It was held constant. The change from print to print was held at the same level. The color change and linear change worked together.

The hardest print for me to accept this in was number three. Because it was the center print, it was neither simple or complex, light nor dark. But nevertheless, it was part of the progression, and had the characteristics legitimate for a center point. I found that with the correct viewing distance of the suite, especially in the gallery environment, that the middle print plays the correct part in the group.

Objective 4:

That the images be of an abstract nature.

This was to guide me towards a personal preference. I wanted graphic, abstract images. I wanted formal design elements, not concrete, identifiable ones such as objects or figures.

Objective 5:

That the images be strong individually and be able to stand alone as well as in the series.

This was the least important of the objectives to me, in that I was designing primarily a suite, which by definition would be viewed together. But because ones eyes do not see five images together completely, and because of the separate frames, the prints were in fact separate units of a whole, and so I decided that they should also be strong individual images. I thought originally that the first prints would be less successful because of less imagery on them. In the final analysis, I found them to be just as strong and exciting in their own way. The white space added to the strength, the lightness and the simplicity. My bias towards complexity and richness as synonymous, gave way to this new and equally legitimate possibility. The images had turned out to be successful independent compositions as well as part of a whole, a suite.

One aspect that I had not planned on, was the change in figure-ground from the first images to the last images. In the first images, the white was the ground, whereas in the last stage, the figures, the linear

elements, had changed to the ground and the white spaces were the figures. A true progression had occurred from beginning to end. I feel this last discovery added an element of strength to the suite and the element of experience to my thesis.

In completing the images, I realized I had incorporated problem solving into the intuitive process I usually relied upon, in solving problems and creating images. I feel that problem solving used correctly, and not as an absolute rule, but in conjunction with the intuitive approach, strengthened and gave a sound basis to my solutions.

## Conclusion

There were several personal objectives which were never formally verbalized in my proposal. I wanted to somehow make Communication Design meaningful to me in terms of my past experience in art and design, and in terms of my future plans. I wanted to somehow extend my strengths and combine the areas of art and design. This feeling of art and design as separate entities started one day when Mr. Remington was looking over my designs for some independent study serigraphs. He said to me, "Is this going to be art or design work?" He defined art as being a problem set up by the artist, versus design, where the problem was set up by someone else. The original statement has been in my mind ever since. However, I don't feel design and art can exist without each other. I feel they complement each other.

What the designer intuitively is the linkage, singular or plural. He sees a way to unify separate



occurrences and create a gestalt,  
an experience in which this new  
unity provides a new insight...  
what is essential is the perception  
of the linkages and to bring  
phenomena that have never been  
unified into some kind of unity.  
That's what design is all about and  
that's what art is about...<sup>10</sup>

That is the essence of my thesis and my  
need to execute it in the manner I chose.  
For me the problem led me to understand the  
solving process. It also solved my insistent  
need during the past two years to prove to  
myself the link between fine art and design,  
and its importance to me. It linked my  
past experience with the present, and my  
present experience with the future and my  
commitment to myself as a designer and an  
artist.

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<sup>10</sup>Glaser, p. 17.



Time Line: Thesis

January:

research, defining thesis, objectives,  
goals.

February:

first thesis meeting for above.  
commence visuals. sketches, experiments,  
quick runs of ideas, screen or Color  
Key.

March:

March 17, deadline for images, tight  
roughs. To be completed over break.

April:

April 26, due date in gallery.  
printing to commence upon return  
from spring break.

1. mechanicals
2. screen prep
3. production. two editions
  - a. BFK Rives
  - b. Kromekote

May:

Thesis show  
written thesis due May 19  
rough draft due May 17

## Notes

Must be a suite: related  
group  
interact  
together  
apart-secondary, but good  
develop/progress/growth

Must communicate visually through its imagery  
a development or progression.

not through verbal explanation.

Must communicate formal elements of design-  
their importance to the:

1. progression
2. interaction, effect (active)
3. successfulness
4. relationship (passive)

### A. Suite

How they work together and why

What constitutes working together

- common elements
- color progressions or  
formal color relationships
- developing elements

### B. Color

Must be a part of whatever  
makes suite work  
growth, interaction

C. Progression of color must relate to  
progression of imagery or be inversely  
related. proportional to it.

## Notes

### Definitions

**Series:** a number of things or events standing or succeeding in order, and connected by a like relation;

**Sequence:**  
a continued course. a suite.

**Suite:** a number of things constituting a set. a series, complement sequence, group, collection.

**Objective:**  
the purpose to be satisfied. That toward which effort is directed; an aim or end of action. goal.

**Goal:** the end to which a design tends; aim; purpose.

**Suite, in music:**  
consisting of a series of dances (prints) in the same or related keys (imagery).

### Purpose and Intent

Designing and producing a series of color images printed by screen process.

1. group
2. individual

**Development:**  
Gradual advance or growth through progressive changes. i.e. evolution.

**Metamorphosis:**  
(music) repetition of figure or idea with modifications giving it new character.

## Notes

### Objectives, Goals:

metamorphosis

development

growth

color- hot, cold, intense, transparent

line- bold, weak, concentrated

image- abstract, symbolic, organic,  
geometric, flowing, structured, rep-  
resentational.

suite- group, relationship, related, inter-  
related, harmonious, conflict, set,  
system.

system- gradual, immediate, complex, simple.

visual imagery- meaning, formal elements of  
design, formal relationships, progression.

cold

transparent

weak

simple

single

alone

lazy

little

harmonious

conflict

growth

simplify

strengthen

development

progression

metamorphosis

related

group

hot

concentrated

opaque

bold

complex

many

together

intense

big

## Notes

### Thesis Proposal

I plan to extend my past experience and knowledge of the screen process by developing a series of theme related images. A theme will be determined that will allow for growth and development throughout the images, and a series of prints will be designed to relate to this common theme, to each other and that will be able to stand alone. I have chosen the reproduction process of screen printing because I feel it to be the most appropriate for color thematic imagery.

(October 27, 1975)

### Series Objectives

1. That the images stand together in succeeding order.
2. That they be connected by a like relationship.  
"That they connect each other."
3. That they should show a developmental relationship.  
"Gradual advance or growth through progressive changes."
4. That the images be of an abstract nature.  
"Considered apart from any application to a particular object."
5. That the images be strong individually and be able to stand alone as well as in the series.  
"As an independent design composition."

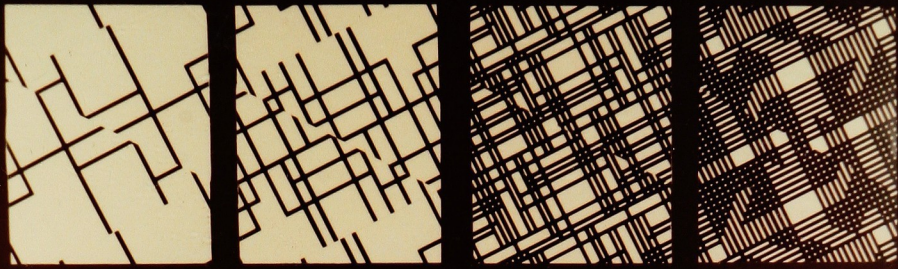
### Relationship of the Series

this relationship should be twofold:

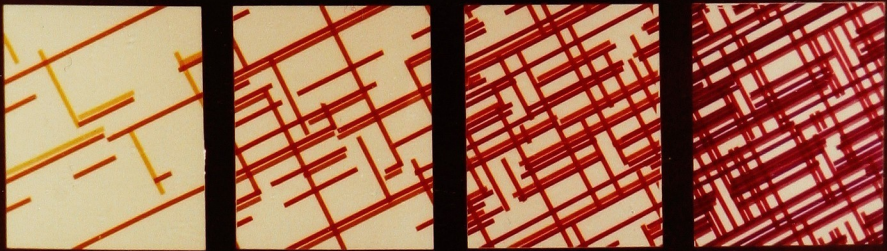
1. Formal design elements (line, space, pattern)
  - a. thin to thick
  - b. weak to bold
  - c. simple to complex
2. Color relationship/progression relating to the design progression.
  - a. cool to hot
  - b. transparent to opaque
  - c. weak to intense

or any combination of the above.



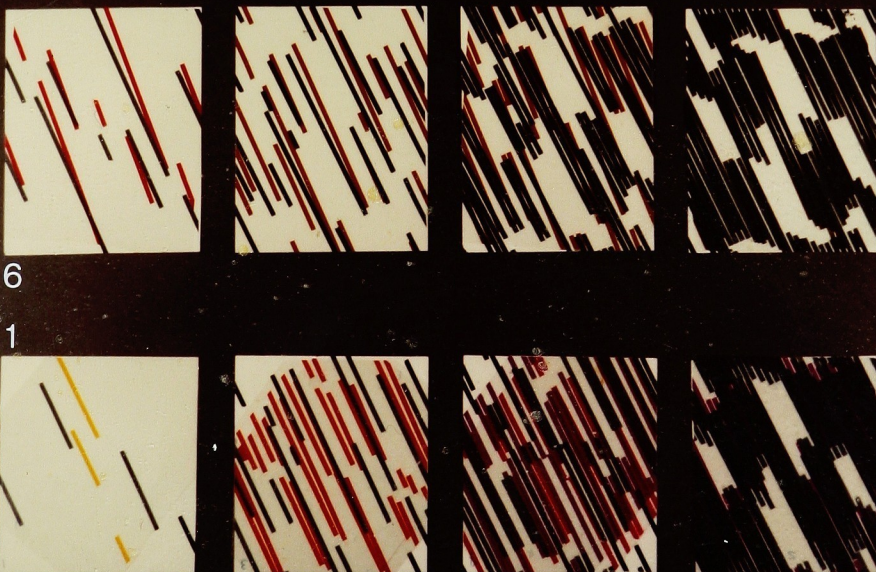


5

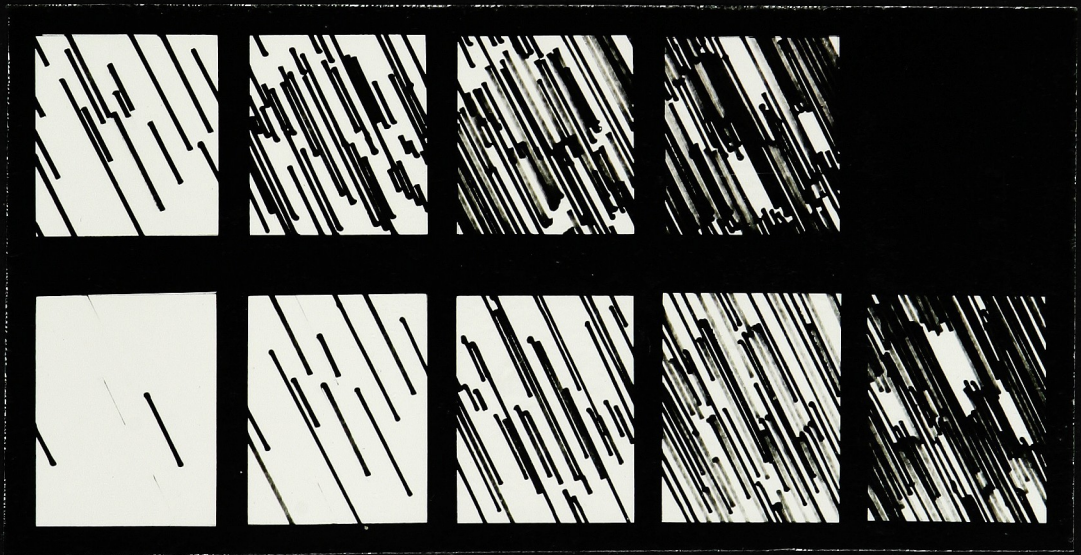
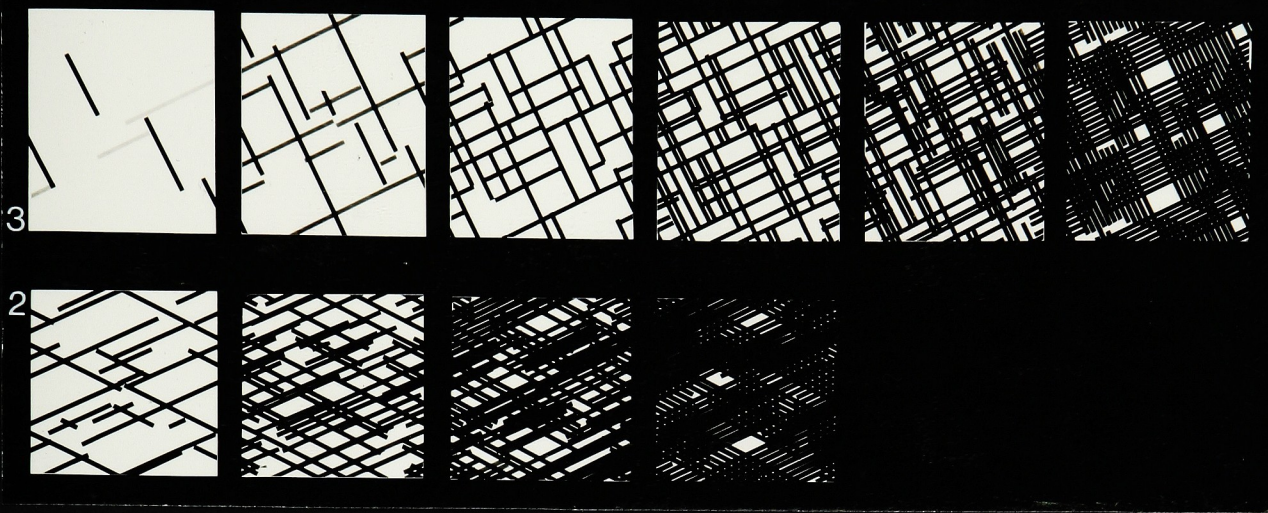


6

1







## Conclusions and Notes from the First Six Suites

### Set 1:

Stage one needs to be made simpler. More open space. Needs to be as simple as five is complex.

Stage two is fine. added element for interest. multiples, extensions.

Stage three should be dead center visually. halfway point between simple, open and complex, closed.

Stage four should be halfway between ~~three~~ and ~~five~~, as is stage 2 halfway between one and three. So two and four should have a relationship.

Stage five acts as the terminal point. It may be the strongest, most intricate image. It is not necessarily the most interesting, just the busiest, most complex. Composition is most important so that it is not cluttered or confusing. The white space, the ground, in previous stages, is the figure now, as were the linear elements in the primary stages.

### General Criticism:

Spacing between parallel lines must be organized and held constant. There should be a unit devised, a portion of the thickness of the line elements that is also the space between them.

### Set 2:

Crossing patterns much too predictable. Four stages are not enough. Crossing of lines in center of piece adds to predictability and boredom/monotony. Lack of vibrancy in colors also adds to boredom.

### Set 3:

Six stages are too much. It all seems watered down. Use of only two colors per stage is boring/monotonous/uninteresting. Crossing of lines at right angles is too much like Mondrian - and not interesting. rectangles and squares are being formed and too obvious. That is not what I want.

The entire series is too predictable, you don't want to look from one to two to three to see what happens. you know before you look. not good.  
The first and final stages complement each other, but nothing happens in between.

### Set 4:

The rubine stands out too much. Colors appear too harsh.  
Stage one is too complicated. Stage five too simple. Stages three and four look alike. just different color combinations.

Relationships of crossing lines not predictable, yet not enough going on-possibly because of only two colors per stage. Could a neutral be put in place of black i.e.brown, grey, champagne? Could the neutral color deepen with each stage? Angle of crossing lines, about 45 degrees not good, not bad.

### Set 5:

Stage one is good, simple, white space dominates. Stage five is not complex enough. Three and four do not change enough in color. Fairly interesting placement of lines, but still 90 degree angle cuts down the possibilities for imagination/interest while viewing. And in number five, the white space doesn't start to work as figure instead of ground. This is beginning to be one of my priorities. (Watson suggestion).

### Set 6:

Slight angle not bad, especially in number five.

White in five works as figure, almost.  
Not enough difference in general from stage  
to stage. One is fine, but after that the  
changes aren't dramatic enough from stage  
to stage. Not quite enough interest with  
two colors. Too simple in general.

#### Conclusions from the First Six Suites

1. All lines should be parallel or at a slight angle.
2. 45 or 90 degree angles are too common. Too predictable and do not add but detract from the interest in the suite.
3. Multiple colors are important to build with and to add interest with.
4. A base/neutral color seems to add interest/diversity to the series. It might also be used to tie the stages together.
5. Widths of lines need to be worked on- changes of widths should be experimented with.
6. Spacing between lines needs to be experimented with and possible slight angles need to be checked out. Lengths of lines might not be so arbitrary.
7. Unit system devised-for line width and line spacing.
8. Full size sketches need to be started soon. Line weight proportionate to new size, experiment.



# Line Progression

Print #1    Print #2    Print #3    Print #4    Print #5








2A warm red	3A 192	4A rubine	5A 259	6A 273
1A 151	2A warm red	3A 192	4A rubine	5A 259
1B 109	2B 151	3B warm red	4B 192	5B rubine

A Series of orthographic film 1-6

B Series of orthographic film 1-6



# Color Progression

								
	109	151	warm red	192	rubine	259	273	
1	X	X	X					
2		X	X	X				
3			X	X	X			
4				X	X	X		
5					X	X	X	

Printing Order

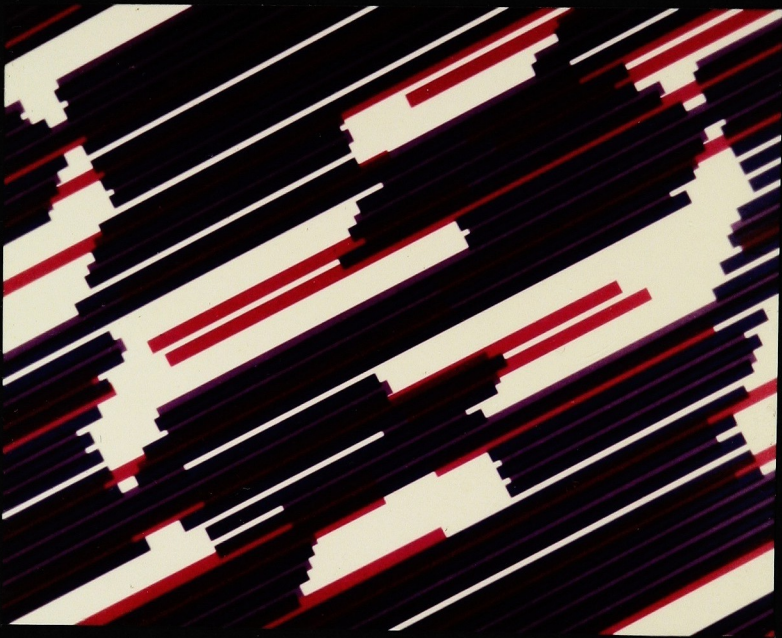
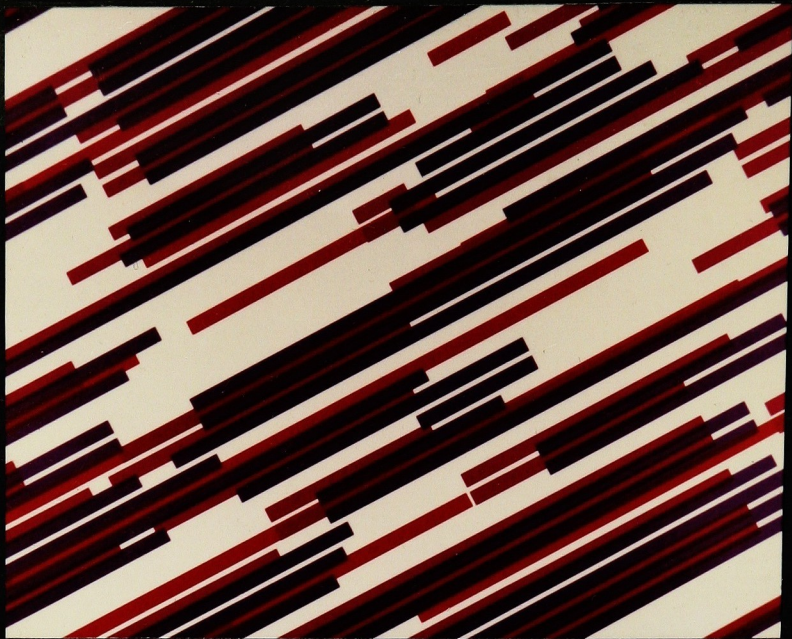
Print #1      Print #2      Print #3      Print #4      Print #5

8	6	4	2	1
10	8	6	4	2
11	9	7	5	3

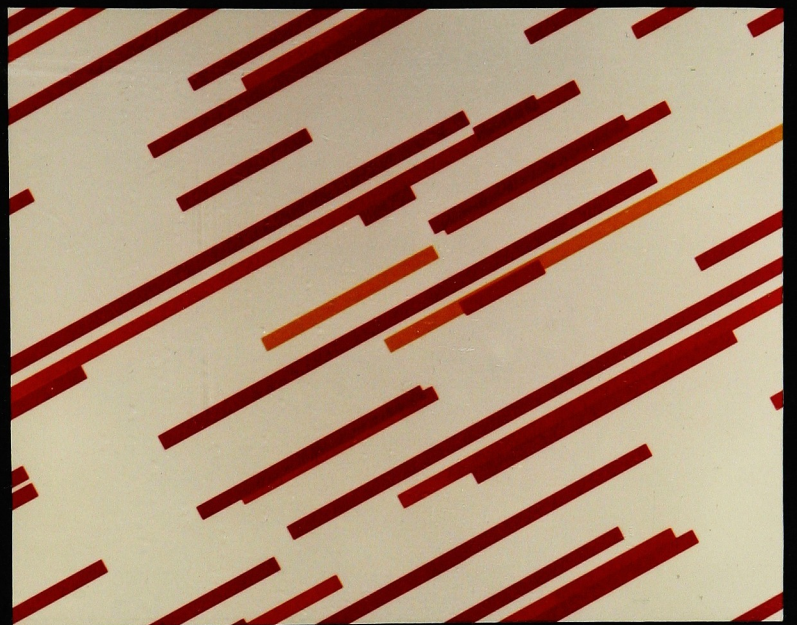
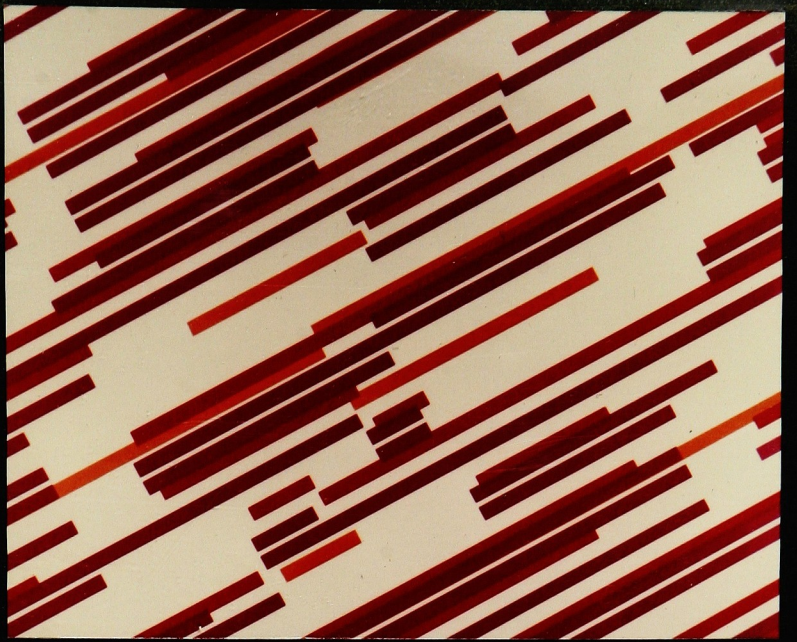




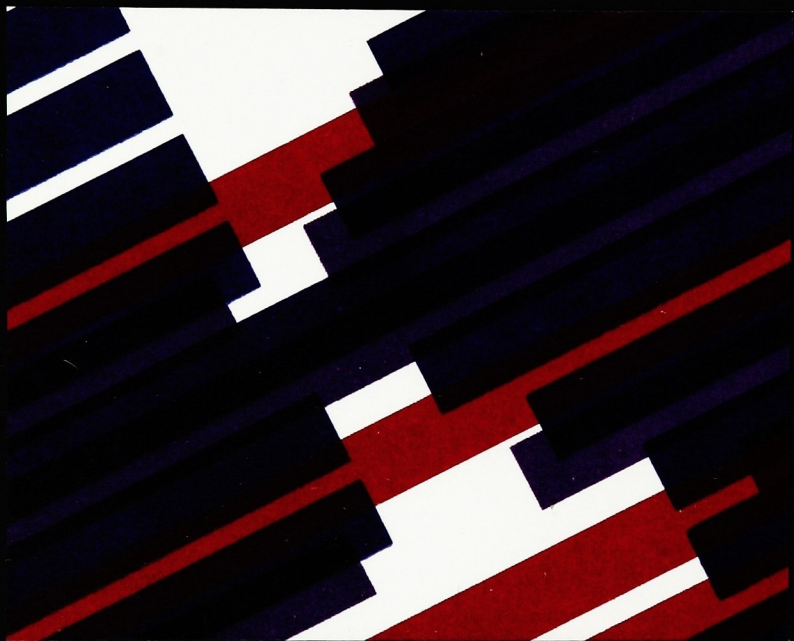
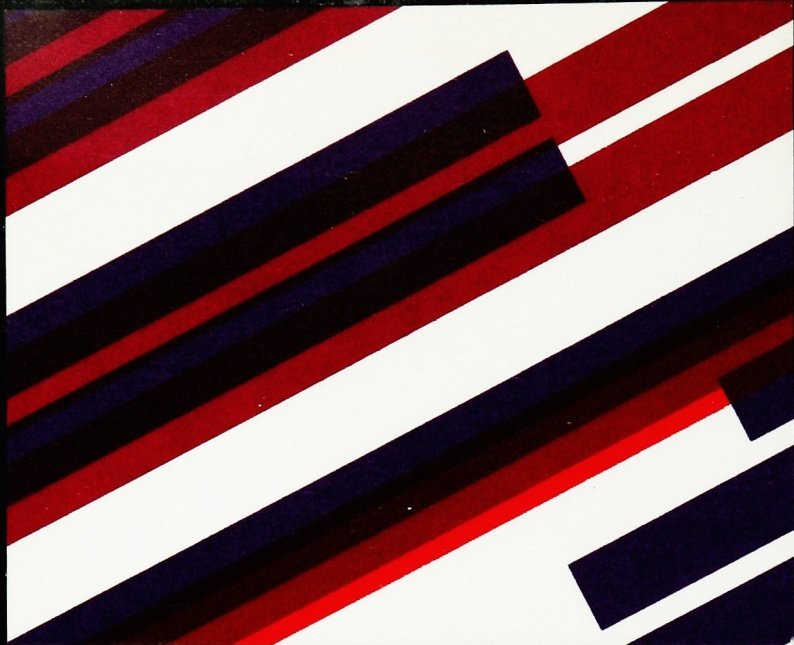












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